



# TOOSDAY TOONS



A monthly publication of the **NASSAU MID-ISLAND CHAPTER** of the Mid-Atlantic District  
*The Long Island Harmonizers* meet every Tuesday at Winthrop Hall, Church of the Advent  
555 Advent Street, Westbury, Nassau County, Long Island, New York at 8:00 p.



VOLUME VII

APRIL 2009

NO. 4

## THE STAGE IS SET FOR “*JOURNEY OF LOVE*”

*Songs of the past and present to highlight Nassau Mid-Island’s 59<sup>th</sup> Annual Show*

### INTRODUCING *RSVP*



**Where:**

**Mineola High School  
10 Armstrong Road  
Mineola**

**When:**

**8:07 P.M.  
On the Dot**

From left to right: John Knight, tenor; Chet Miechkowski, lead;  
Fletcher Barton, bass; Scott Kruse, baritone

These four gentlemen songsters can be found any Monday night at the chapter meeting of the Westchester (County) Chordsmen in White Plains.

Show Chairman **Harold Verity** said, “We feel especially pleased in saluting our Westchester Chordsmen neighbors by having *RSVP* with us for our 59<sup>th</sup> annual show. The Society’s term, “brothers in song,” could not be more apt. Chorus Director **Maurice Debar** and Stage Manager **Gene Kammerer** have combined their respective music and stage skills to produce a very entertaining package for our audiences on April 17 and 18.

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Monthly Publication  
of the  
Nassau Mid-Island Chapter (J-084)  
Winthrop Hall, Church of the Advent  
555 Advent Street  
Westbury, NY 11590

[www.longislandharmonizers.com](http://www.longislandharmonizers.com)

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## PRESIDENT GEORGE’S SPACE

A few weeks ago, the Greater Nassau Sweet Adelines borrowed Winthrop Hall for one of their rehearsals on a night that happened to coincide with our board meeting. Several board members and I stayed around after our meeting to watch a bit of their rehearsal. One thing that I couldn’t help noticing was the enthusiasm of every member as they sang. Even when working a piece and repeatedly going over a segment again and again, their faces and body language reflected the enthusiasm of a public performance.

If you’re not familiar with this group, they are perennial regional champions within the Sweet Adelines organization, and part of the reason is the energy they radiate with each performance. It doesn’t happen by accident; they work on it. Every rehearsal is conducted in performance mode.

How often have we heard Maurice, or one of our coaches, remark about our lackluster expressions or body language while we sing? Let’s face it: working a number is not all that exciting, and we’re not looking to win District, or even division, competitions. We ARE, however, trying to entertain our audiences, and there’s no question that if we are having fun, our audiences will, too.

I’m sure you’ve heard the advice that even when practicing at home, you should practice the moves associated with the words and notes. It’s not a bad idea to practice your facial expressions and body language as well. When our quartet, *You Four-A-Ya*, was at Harmony college last year, one of our coaches recommended practicing in front of a mirror so that we could see what we looked like while singing. I must confess that I don’t do it often, but it is something I try from time to time.

It seems that no matter how hard we try to learn our parts, we’re always going to make mistakes. Sometimes someone near us hits a wrong note or sings a wrong word, and the distraction is just enough to throw us off our game. Sometimes, let’s be honest, WE’RE the perpetrator who distracts someone near us. I think it’s a very rare event when the entire chorus gets through a number with NO errors from start to finish.

During his recent coaching session with us, **Scott Brannon** pointed out the importance of remembering why we do this in the first place. IT’S FUN!

In just a couple of weeks, we’ll be celebrating the highlight of the year, our 59<sup>th</sup> annual show. If we all remember to have fun, our audience will, too, and that’s what we’re all about.

## Crunch time

By Loren Alexander

*Paraphrased from the InCider Press,  
March 2009, Karen Naninga, Editor*

We have only four (only 4)! rehearsals, including the dress rehearsal, before our annual show, *Journey of Love!* Check the schedule for each rehearsal to see our plan for getting each song ready for performance. Note that we should have ourselves off the printed music for all songs by now--**crunch time**.

Ah! But I noticed a problem with myself, and perhaps you might share this problem. When I review a song at home, I sometimes (often?) find a word that escapes me, or that I sing incorrectly. Sometimes I substitute a synonym or some other word.

The same goes for notes. Even this late in the game, **Ken** (**Maurice** in our case) now and then notices that we sing a note incorrectly on a song we've worked on for months! Some Section Leaders have begun sending e-mails identifying such notes, as well as other problem segments to work on. These notes help me a lot, because I often have little or no time to make a note to myself during rehearsal, then I forget where the problem was. Ugh!

We probably have a huge variety of ways to practice our songs at home. I work best in the early morning, before anyone gets up and before the TV, telephone, etc. get busy. I silently say the words and/or run through the songs by memory as I pace the floor. Then it becomes a matter of finding a time during the remainder of the day to practice aloud, in my shop or on a walk.

Whatever works for your daily activities, how about each of us finding a time to work on our music (words, notes, dynamics, tone, actions) some time almost every day? And do you experience the improvement of your singing quality when you get several days in a row of practicing out loud? This singing skill parallels any other skill--practice makes perfect (or at least excellence), and non-practice makes imperfect.

As we go into these last weeks before our big show, let's strive for daily work on different elements of our craft. Practice everything you can think of, including loosening up your body (wow! I do have to work on that) in order to communicate to your audience by physical actions how you interpret the text and music (happy,

serious, emphatic, sad, joyous). We have great songs with wonderful messages to the world.

Let's demonstrate love, fun, skills, friendship to show that life on this earth can contribute to joy, even when we face huge life problems. And a big "Thank you!" to our directors and to each other, as we go into our final preparations for those great audiences right here at home.

## American Harmony - the Movie That Will Sweep the Nation

--from *LIVEWIRE*, dated 3-6-09

Many of our older members got their first whiff of Barbershop harmony watching the Buffalo Bills in Meredith Willson's "The Music Man." Now, a new generation of singers will get to see Barbershop music in the theater once again, as the documentary known as "American Harmony" enters distribution across the USA and Canada this spring. *You want to show your friends, neighbors, acquaintances, barbershoppers, non-barbershoppers and everyone this film.* This is a documentary film about our quartet contest that features OC Times, Max Q, Reveille and Vocal Spectrum among many, many other Barbershoppers, and displays the wholesomeness of singing in a Barbershop competition. It is a film you want to see, and you want others to see as well.

Your chapter should be aware of this opportunity. If they aren't, please go to <http://www.americanharmonythemovie.com/>. View the trailer, find out the details, and MAKE them aware. You could be a local hero and do wonders for Barbershop at the same time. Additional information can be found at [www.barbershop.org/americanharmony](http://www.barbershop.org/americanharmony)--including the availability to download the trailer and burn to a CD to show your chapter!

## Two changes of e-mail address:

Bill Ruth - [bjr52@optimum.net](mailto:bjr52@optimum.net)

Chiz Bell - [chizbell@optonline.net](mailto:chizbell@optonline.net)

Kindly submit any omissions, corrections, changes in your personal data that will make the chapter roster more accurate. Thank you.

## Riser etiquette

From a past issue of the InCider Press,  
Karen Naninga, editor

I am going to give you the Ten Commandments of Riser Etiquette so you can have them all before the Spring Show. There are enough new members who maybe haven't heard them and a review doesn't hurt anyone.

### No talking while on risers

- unless given permission by the director.
- Being on the risers is not a social time.
- The director will give you time to relax and visit.
- For questions needing an immediate response, raise your hand.

### The Primary Position while on the risers is "LEAN AND BEAM."

- There will be times when you will be asked to make gestures.
- There will be times when you will be asked not to "beam."

### Primary focus is on the director.

- No eye darting
- Your relationship is with the director (not your neighbor).
- At times the director may ask you to have a relationship with the audience.

### Find your window and stay in it.

- You need to see the director,
- The chorus needs to look balanced.

### Look confident.

- The only way you can do this is to have your music learned.
- You should be able to be asked to stand anywhere on the risers and hold your own.

### Keep a positive attitude.

- The director may ask you to become uninhibited (play along with him.)
- The director may tell a joke. (laugh)

- The director may get angry with a person or section (accept the criticism and continue to work toward the common goal.)
- The director may ask you to perform some choreography that you have never done.

### Take the pitch with the rest of the chorus.

- Anticipating the taking of the pitch is unprofessional, as is not singing the pitch.
- Getting the correct tonal center is imperative to starting the song. The only way is to get the right pitch and breaking into a chord.
- Watch for the director to give the signal for the pitch; then listen, and watch for the gesture to sing it.

### Be careful to not make random movements with your extremities.

- Hand movements are the most common.
- Body gestures are OK if in context; scratching one's nose is not.

### Recommendations concerning interpretation, etc. should be made privately to the director, not during rehearsal.

Even if you do not agree, remember,

**"THE DIRECTOR IS ALWAYS RIGHT!"**

## Barbershopping is not a Spectator Sport.

### Be a Part of it!

- Be at all rehearsals
- Learn your music
- Participate in rehearsal activities
- Bring a guest
- Volunteer to help your chapter
- Form a quartet (formal or informal)



## Bill Ruth introduces: JOHN "JB" BROLLY

**John Brolly** is the latest member to join the "world-renowned" *Long Island Harmonizers'* chorus. Married to Kathy, an elementary school teacher, they have three children--Kathleen, Jack and Kerry--all of whom graduated from Loyola College in Baltimore. (*Bob Heim, our noted "PR" expert, would say that this information was a great advertisement for that prestigious Catholic college.*)

John was born and raised in Bay Ridge, Brooklyn. (*He's too young to have been a Brooklyn Dodger fan.*) He attended Our Lady of Perpetual Help grammar school in Brooklyn and St. Mary's Seminary in Pennsylvania. (*I suspect he had some thoughts of becoming a member of a religious order until Kathy came on the scene.*) Returning to Brooklyn, John attended St. Francis College where he received a BBA degree in accounting. (*No wonder he and Marv Goodman, our resident CPA, seem to be overworked this time of year [March 2009].*) In fact, he will retire this year from the firm of Price Waterhouse Cooper.

John is interested in traveling and photography. He also enjoys telling jokes and, hopefully, will be groomed as a backup for **Steve Brausa**, our Program VP raconteur. With the Catholic school background, he volunteers in his local parish and hopes to take up the Sunday collections after this writer told him he was entitled to 10%.

John sang in his high school chorus and choir and became interested in barbershop singing after hearing the Twin Shores Chorus perform in a nursing home. He thought, "These guys look like they are having fun and seem to like each other." Our director is always telling us to use more facial expressions to sell the song; and here is an additional benefit, *i.e.*, it helps as a recruitment device.

Welcome, John, to a wonderful organization. We look forward to your being an active member who can always be seen with a smile on his face.

*An editorial apology: Due to a persnickety scanner, the photogenic JB Brolly's photo will be delayed until a later edition.*



**M o n d a y ,  
March 16, 2009  
Winthrop Hall,  
Westbury**

**A u t h o r i z e d  
treasurer to pay  
ASCAP fee before**

show this year, in accordance with a change in policy.

Approved arrangements made with the Swan Club for Ladies' Night on Thursday, June 18.

Approved chorus performance for St. Bernard's Rosary Society on December 9, 2009 at the Milleridge Inn.

Novice Quartet Contest tentatively approved for Tuesday, June 9.

## DAFFY-NITIONS BY HEIM

**Question:** What's the definition of perfect pitch?

**Answer:** When you toss a broken guitar into a dumpster and it hits an accordion (only KIDDIN', Maurice).

### A Few Musical Terms:

**ACCIDENTALS:** Wrong notes.

**AUGMENTED FIFTH:** A 36-ounce bottle.

**CUT TIME:** When you're going twice as fast as everyone else in the chorus.

**INTERVAL:** How long it takes you to find the right note. (There are three kinds: Major interval: A long time; Minor interval: A few bars; Inverted interval: When you have to go back one bar and try again.)

**VIBRATO:** Used by singers to hide the fact that they are on the wrong pitch.

## Vocal Hygiene: How to get the most mileage from your voice

Anthony J. Cornetta, M.D.

--Contributed by Gene Kammerer, Music & Presentation Vice President

### DON'T

### DO

- Don't clear your voice or cough habitually.  Swallow slowly and drink water. Relax your throat and let your voice rise above any sensation of obstruction.
- Don't yell or cheer.  Whistle, clap or blow a horn, instead. You will still be able to attract attention from a distance.
- Don't scream.  Find nonvocal ways to discipline students and children.
- Don't whisper.  Use a soft-toned voice instead of a tense, harsh whisper.
- Don't talk over long distance, especially outside.  Move close enough so that you do not have to yell. Learn how to project your voice without straining by relaxing your throat, using your breath, and allowing your pitch to rise slightly while projecting.
- Avoid talking in noisy situations and over loud music.  Try to lower the volume of noise in your environment. Stand close and face the person to whom you are speaking.
- Don't lecture or speak to large audiences without a microphone.  Always use a microphone for public speaking. Keep your voice relaxed and comfortable, and let the microphone do the work for you.
- Don't try to talk over loud audiences.  Wait until your audience is quiet and attentive.
- Don't sing beyond comfortable pitch and loudness ranges.  Use an auditory monitoring system to give a good feedback of your voice during singing performances, especially in locations where background noise is high.
- Avoid nervous, vocally abusive habits during public speaking, throat clearing, holding your breath, speaking quickly, talking in a monotone, talking without breathing, and "um, ah..."  Break these bad habits with the help of a friend monitoring your speech. Practice transferring relaxed, optimal voice use to situations of greater communicative stress or pressure.
- Avoid prolonged loud laughing or crying.  Beware of the effects of stress and emotions on your voice, especially if it causes muscle tension in your neck, throat, chest, jaw or face.
- Don't yell or talk a lot during physical exercise.  Wait until your breathing pattern allows you to talk normally and comfortably.
- Don't demand more of your voice than you would the rest of your body.  Allow for several periods of voice rest during the day.
- Don't use your voice a lot when you have a cold or feel tired.  Rest your voice until you are better.
- Don't use your voice when it feels strained.  Learn to recognize early hoarseness, throat tension and dry throat.

**CHAPTER OFFICERS - 2009**

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Mid-Atlantic Delegate	Vincent Colonna <a href="mailto:vinmar9@optonline.net">vinmar9@optonline.net</a>	(516) 593-1347

**BOARD MEMBERS AT LARGE**

Class of 2011	Wayne Lazar and Willard McCoy
Class of 2010	Bart Peluso and William Vesely
Class of 2009	Robert Miraglia and Kenneth Wunsch

Chorus Director	Maurice Debar <a href="mailto:mjdebar40@aol.com">mjdebar40@aol.com</a>	(631) 587-8694
Assistant Director	Stephen Stojowski <a href="mailto:Stephen.Stojowski@gmail.com">Stephen.Stojowski@gmail.com</a>	(516) 747-4715

**SECTION LEADERS**

Tenors	William Ruth	Harold Verity
Leads	Eugene Kammerer	Alfred Schwab
Baritones	Robert Roth	Robert Miraglia
Basses	Stephen Stojowski	Stanley Squires

**OTHER IMPORTANT JOBS**

Librarian	George Seelinger
Uniforms	David D'Antonio
Show Chairman 2009	Harold Verity
Attendance	Eugene Kammerer
Web Master	Robert Heim
Vice President Northern Division	William Ennis

**2008 BARBERSHOPPER OF THE YEAR**

Sam Glicksman

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A monthly publication of the Nassau Mid-Island Chapter of the Barbershop Harmony Society, a non-profit, fraternal and educational society. All articles, not accompanied by a byline, have been written by the editor and do not necessarily reflect the opinions of the members nor of the officers of the chapter. Opposing points of view are welcome and encouraged.

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Proofreader	Bess Bell	

**CHAPTER QUARTETS**

*Long Island Express*  
Bill Ruth, Tenor  
Gene Kammerer, Lead  
John Laughlin, Bass  
Bob Roth, Baritone

*AfterGlo Worms*  
Harold Verity, Tenor  
Bob Miraglia, Lead  
Steve Stojowski, Bass  
Maurice Debar, Baritone

*Lighthouse*  
Harold Verity, Tenor  
Vinnie Colonna, Lead  
Ed Andreassen, Bass  
Chiz Bell, Baritone

*You-Four-A-Ya*  
Bob Heim, Tenor  
Bart Peluso, Lead  
Bill McCoy, Bass  
George Seelinger, Baritone

*All In A Chord*  
Bill Ruth, Tenor  
Steve Brausa, Lead  
Bernie Genzer, Bass  
Peter Kenny, Baritone

**CHAPTER CENSUS - 03/31/09**

Regular Members	33
Senior Members	28
Student	1
Life Member	1
<b>TOTAL</b>	<b>63</b>

**MISSION STATEMENT**

The Nassau Mid-Island Chapter, in order to enhance the enjoyment of music in the barbershop style for our chapter members and our audiences, participate in both quartet and chorus singing as a means of experiencing the thrill of barbershop singing and helping others to do the same. Our aim is also to support the Barbershop Harmony Society and the Mid-Atlantic District in their efforts to perpetuate our art form, to warmly welcome other singers into our hobby, and to contribute to the cultural quality of our community through our charitable activities.

APRIL BIRTHDAYS

- 14 Diane Vesely
- 15 George Huemmer
- 18 Steve Brausa
- 23 Rob Cohen
- 24 Joe Cerutti, Jr.
- 26 Linda Trent
- 27 Bob Heim
- 29 Gene Kammerer
- 29 Susan Bailin

WEDDING ANNIVERSARIES

- April 3, 1965 Howie & Susan Bailin
- April 11, 1959 Vinnie & Mary Colonna
- April 13, 1949 Ed & Iola Andreassen

One of many "Journeys of Love"



See Nassau Mid-Island's 59<sup>th</sup> Annual Show  
 April 17 and 18 - Mineola High School  
 8:07 PM on the Dot

The Nassau Mid-Island Chapter of the Barbershop Harmony Society

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"JOURNEY OF LOVE"  
 59<sup>th</sup> ANNUAL SHOW  
 April 17 & 18  
 Mineola High School

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 Corrections required

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Charles F. Bell, Editor and Publisher

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